

GUITAR • VOCAL WITH TABLATURE

Dave Matthews Band

crash



Cherry
Lane
Music

Authorized Edition
guitar



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Left to right: Leroi Moore (saxophones), Boyd Tinsley (violin), Carter Beauford (drums/percussion), Stefan Lessard (bass), Dave Matthews (guitar/vocals)

So Much To Say

Words and Music by David Matthews,
Boyd Tinsley and Peter Griesar



Moderate Rock ♩ = 115

Intro

(Band tacet)

Am

Play 4 times

Uh, ooh, uh, ooh, ee, oh.

Gtr. I (acous.)

sl. mf sl. sl.

5 6 7 0 7

1st Verse

Am

Fsus2

Dm

Gsus2

I say my hell is the clos - et I'm stuck in - side.

Rhy. Fig. 1

sl. sl. sl. Harm. (8va)

5 6 7 1 3 5 10 7 9 5 7

Am

Can't see the light.

(end Rhy. Fig. 1)

sl. sl. sl. sl. sl.

5 6 7 0 7 5 6 7 0 7

w/Rhy. Fig. 1 (5 times)

Fsus2 Dm Gsus2 Am

And my heav - en is a nice house — in the sky. — Got cen - tral heat - ing

Fsus2 Dm Gsus2

and I'm al - right. — Yeah, yeah, — yeah, —

Am Fsus2

— can't — see the light. Keep it — locked up in - side. —

Dm Gsus2 Am

— Don't talk — a - bout it. — T - T - Talk a - bout the weath - er. —

(Band in) Fsus2 Dm Gsus2

Yeah, yeah, — yeah, —

*Riff A (**Gtr. II)

* Play w/slight variations ad lib. when recalled (throughout).
 ** Elec. w/clean tone

Am

— can't — see the light.

(end Riff A)

sl.

w/Riff A

The musical notation is on a single staff in treble clef. It consists of a sequence of notes and rests. Above the staff, the chords F#sus2, Dm, G#sus2, and Am are indicated. The lyrics 'O - pen - up - my head - and - let - me out -' are written below the staff, aligned with the notes. The melody starts with a quarter note 'O', followed by a quarter note 'pen', a quarter note 'up', a quarter note 'my', a half note 'head', a quarter note 'and', a quarter note 'let', a quarter note 'me', and a half note 'out'.

O - pen - up - my head - and - let - me out -

Chorus
w/Rhy. Fig. 1 and Riff A (both 2 times)

a - lit - tle ba - by. — 'Cause here we have been stand - in' for a long, long — time. —

w/Fill 1

Am F#sus2 Dm G#sus2

Tread - in' trod - den trails for a long, long time.

w/Fill 1

2nd Verse
w/Rhy. Fig. 1 and Riff A (both 2 times)

Am Am Fsus2 Dm Gsus2

I say my hell is the clos - et I'm stuck in - side.

Am F#sus2

Can't see the light. And my heav - en is a

Dm Gsus2 Am

 nice house— in the sky. ————— Got cen - tral heat - ing and I'm al - right. ——— 'Cause

Chorus
w/Rhy. Fig. 1 and *Riff A (both 2 times)

here we have been stand - in' for a long, long time.

* On D.S., Riff A is played by Gtrs. II & IV.

Fill 1 (*Gtr., III)

14	14 12
	14 12
12	15 12

* Horns and violin arr. for gtr.

Fill 3

5 14 14 14 14 14 14 14 14 0

(Resume Riff A)

Fsus2 Dm Gsus2 w/Fill 2 Am

Tread - in' trod - den trails for a long, long — time, — time, time, time, — time, — time,

Bridge

A D

*Gtr. I

time. I find

*Gtr. II

let ring 4 let ring 4

9 7 10 7

* 2nd time both gtrs. play w/slight variations ad lib.

G D

some - times it's eas - y — to be my - self. —

let ring 4 let ring 4

5 10 7

Fill 2 (Gtr. III)

14 (14) (14)

12 (12) (12)

A D

Some times

H Harm. (8va) H

let ring4 let ring4

H Harm. H

7 9 10 7 5 7 5

G D

I find it's bet - ter to be some - bod - y else...

let ring4 let ring4

7 7 7 9 7 10

w/Rhy. Fig. 1 and *Riff A (both last 2 bars only)
w/Fill 1

3rd Verse
w/Rhy. Fig. 1 and Riff A (both 4 times)

To Coda

Am Am Fsus2

I see you young and soft, —

* Gtr. II doubled by Gtr. IV (elec. w/dist. tone) till Coda.

Dm Gsus2 Am

oh, — lit - tle ba - by. Lit - tle feet, a - lit - tle
(Lit - tle hands,

Fsus2

feet, lit - tle feet, a - lit - tle ba - by. One year of cry - in' and the
lit - tle feet, lit - tle ba - by.)

Dm Gsus2 Am

words— creep up in - side,— creep in - to your mind,— yeah. ———

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Fsus2 Dm Gsus2 w/Fill 1 Am D.S. al Coda

So much to say, so much— to say, so much to say, so much— to say. ——— 'Cause

w/Rhy. Fig. 1 (4 times)
Coda w/Riff A (Gtr. II: 4 times; Gtr. IV: 2 times)

⊕ Am Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Fsus2 Dm Gsus2

— So much to say, so much— to say, so much to

w/Fill 1 Am

say, so much— to say. ———

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. ———

Gtr. IV

sl. P P sl. H

7 6 0 6 5 0 4 5 (5) 7 5 6 7 0 4 7

sl. sl.

Fsus2 Dm Gsus2

So much to say, so much to say, so much to

H P sl.

H P sl.

(7) 5 6 7 5 7 7 (7) 7 0 6 5 5 6 5 0 5 5 4 0 8 5 sl.

w/Fill 1 Am N.C.

say, so much to say, O - pen - up - my head -

sl. let ring -----

Gtr. IV

Gtrs. I & II

14 12 14 (14) 12 14 12 14 7 5

9 5 0 7 14 0 5

sl. sl.

w/Fill 4

and let me out, lit - tle ba - by. -

Gtrs. I, II & IV

* Harm.

* Harm.

12 5

* Gtr. IV only;
Gtrs. I & II tacet

Fill 4 (Gtr. III)

14

12

Two Step

Words and Music by
David Matthews

Moderately ♩ = 120

Dm
Riff A (*Gtr. I)

(end Riff A)

Intro

mf

Rhy. Fig. 1 (*Gtr. II)

(end Rhy. Fig. 1)

mf

*Acous.

w/Rhy. Fig. 1 and Riff A

Gtr. V (acous.)

*Gtr. III

(Gtr. III out)

Gtr. III

*Gtr. IV

*Gtrs. III & IV are acous. w/drop-D tuning: ⑥ = D.

(Gtr. V)
 Gtr. VI (acous.)
 w/Riff A (8 times)
 Dm
 (Gtr. V out)
 Gtr. I substitute last bar of Riff A
 C
 Gtr. VI

6 6 6 6 8 6 5 5 5 7 | 7/7 6 5 6 5 (5) 5

Gtr. II
(Gtr. V out)

The musical score for guitar II consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). It begins with a whole note chord (F major) and then continues with a melodic line. The melodic line is divided into two measures. The first measure contains a sequence of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The second measure contains a sequence of eighth notes: E4, D4, C4, Bb3, A3, G3, F3. The bottom staff is a fretboard diagram for the guitar. It shows the fret positions for the notes in the melodic line. The first measure shows frets 10, 10, 10, 10, 10, 10, 10. The second measure shows frets 9, 9, 9, 9, 9, 9, 9. The fretboard diagram is divided into two measures, corresponding to the two measures of the melodic line. The fret positions are indicated by numbers 10 and 9 on the strings. The fretboard diagram is divided into two measures, corresponding to the two measures of the melodic line. The fret positions are indicated by numbers 10 and 9 on the strings.

[illegible]

C G5

w/vocal ad lib (next 10 bars)

*Chords implied by bass (next 8 bars only).

w/Rhy. Fig. 1 (last 3 bars only)

Gm

Am

F

Dm

sl.

w/Rhy. Fig. 1 (3 times)

Dm

Gm

Am

F

P

P

Gm

Am

F

Dm

(Gtr. V out)

P

P

Dm

F

(Gtr. VI out)

(Resume Riff A)

 $\ast Dm/F$ C/E

1. Say, _____ my _____ love, I came _____ to you _____ with

let ring

Rhy. Fig. 3 (Gtr. II)

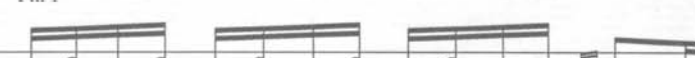
*During all appearances of Riff C & Rhy. Fig. 3, chord symbols implied by gtr. & bass.

(Gtr. VII out)

*Sax arr. for gtr. w/drop-D tuning: ⑥ = D.

H P

Fill 1



HP

HP

0 7 0 7 0 7 0 7 0 7 5 5 3 5 3 2 2

F B \flat /D Am/C Gm/B \flat Gm

best in ten tion. (end Riff C)

sl.

sl. (end Rhy. Fig. 3)

w/Rhy. Fig. 3 and Riff C
Dm/F B \flat C/E F B \flat /D

You lay down and give to me just what I'm

Am/C Gm/B \flat Gm F B \flat

seek ing. Say, love, you

Am Gm w/Rhy. Fig. 1A and Riff A
Dm

drive me to dis- trac- tion.

*Gtr. VIII

Gtr. VIII H

Gtr. VII

P.M. ** H

12 15 12 14 15 13 15 13 15

6 5 5 3 6 5 5 3

*Violin arr. for gtr.

**P.M. refers to Gtr. VIII only.

Rhy. Fig. 1A (Gtr. II) Play 4 times

10 10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10 10

w/Rhy. Fig. 4 and Riff D (both 3 times)

F C Gm B♭ Am

'cause life is short but sweet for cer - tain. Hey,

F C Gm B♭ Am

we're climb - ing two by two

To Coda

Double time feel

w/Rhy. Fig. 3 & Riff C (both last 2 bars only)

F C Gm B♭ Am F B/D

to be sure these days con - tin - ue. Things we

1. w/Rhy. Fig. 1 and Riff A (both 3 times)

Am/C Gm/B♭ Gm *Dm Gm Am F

can - not change.

Gtr. VIII

P.M.

14 15 15 17 15 15 13 13 13 13 15 15 12

12 12 12 12 12

*Chords implied by bass (next 12 bars only).

Dm

Gm

Am

F

Dm

Change.

How would I want to change it? —

15 15 12 14 14 12 14 14 12 15 14 12 14 12 15 14 12 15 15 14 15 12 13 12

12 12 12 12 12

Gm

Am

F

Dm

Gm

Am

F

13 15 15 13 15 13 15 14 14 15 14 12 14 12 15 14 15 14 12 15 12 15 13 12

15 14 15 14 12 15 14 15 14 12 15 12 15 13 12

Dm Gm Am F Dm Gm Am F

Change. —

8va.....

P H P (Gtr. VIII out)

17 15 17 17 15 17 17 15 17 18 17 15 18 17 15 13 12 13 12 12 13 12 13 12 15 13 15 15 15

2. (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)

Am/C Gm/B \flat Gm F C Gm B \flat Am

can... I must cel - e - brate. (Cel - e - brate we will. Yeah, oh, you and

Riff E (Gtr. VIII)

P.M.

17 15 13 17 15 13 15 14 15 15 15 14 15 14 12 15 12

F C Gm B \flat Am F C

me, oh, climb - ing two by Clim - ing two by

17 15 13 17 15 13 15 14 15 13 15 14 12 15 12 15 17 15 13 17 15 13 15 14

Gm B♭ Am F C Gm B♭ Am

two. to be sure Ah, these days con - tin - ue. con - tin - ue.)

The first system shows a vocal melody line with lyrics and a guitar accompaniment line. The guitar line consists of eighth and quarter notes. Below the guitar line is a fretboard diagram with three staves showing fingerings: 15 15 15 14 15 14 12, 15 12, 15, 17 15 13, 17 15 13, 15 14, 15, 13 15, 15 14 12, 15 12.

Double time feel

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

w/Rhy. Fig. 1 and Riff A (both 2 times)

F B♭/D Am/C Gm/B♭ Gm *Dm

Things we can not change.

(end Riff E)

PM.

The second system shows a vocal melody line with lyrics and a guitar accompaniment line. The guitar line consists of eighth and quarter notes. Below the guitar line is a fretboard diagram with three staves showing fingerings: 15, 17 17 17, 14 14 14, 17 17 17, 14 14 14, 17 17 17, 14 14 14.

*Chords implied by bass (next 8 bars only).

Gm Am F Dm Gm Am F

Change. Change...

The third system shows a vocal melody line with lyrics and a guitar accompaniment line. The guitar line consists of eighth and quarter notes. Below the guitar line is a fretboard diagram with three staves showing fingerings: 17 17 17 (17) 17 17 17, 14 14 14 (14) 14 14 14, 17 17 17, 14 14 14, 17 17 17, 14 14 14.

D.S. al Coda



Dm Gm Am F Dm Gm Am F

(Gtr. VIII out)

The fourth system shows a vocal melody line with lyrics and a guitar accompaniment line. The guitar line consists of eighth and quarter notes. Below the guitar line is a fretboard diagram with three staves showing fingerings: 17 17 17 (17) 17 17 17, 14 14 14 (14) 14 14 14, 17 17 17, 14 14 14, 17 17 17, 14 14 14, 17 17 15 17 15 19, 17.

(w/last bar of Rhy. Fig. 3 and Riff C) (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)
w/Riff E

Coda Am/C Gm/B♭ Gm F C

can... I can - not change. (Cel - e - brate we

Gm B♭ Am F C Gm B♭ Am

will. Oh, oh. Climb - ing two by Oh, two.

F C Gm B♭ Am F C

yeah. Climb - ing two by two. Sure - ly these days

Double time feel
w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

Gm B♭ Am F B♭/D Am/C Gm/B♭ Gm

con - tin - ue.) Things we can - not

Outro
w/Rhy. Fig. 1 and Riff A
4th time w/vocal ad lib (till end)

*Dm Gm Am F Dm Gm Am F

change.
(Sing 1st time only)

*Chords implied by bass.

Repeat and fade

Additional Lyrics

3. Hey, my love, you came to me like
Wine comes to this mouth,
Grown tired of water all the time.
You quench my heart and, oh, you
Quench my mind. (To Chorus)
4. Oh, my love, I came to you
With best intentions.
You lay down and give to me
Just what I'm seeking.
Say, love, watch me celebrate. (To Chorus)

Crash Into Me

Words and Music by
David Matthews

Moderately ♩ = 102

Intro C#m7 Rhy. Fig. 1 (*Gtrs. I & II) Asus2 E5/B E5

mp
let ring

*Acous. (both gtrs.)

E/G# Asus2 E5/B E5

(2nd time:) 1. You've _____
(end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1 (4 times)
C#m7 Asus2 E5/B E5 E/G# Asus2

— got your ball, — you've got your chain — tied — to — me tight. Tie —

E5/B E5 C#m7 Asus2 E5/B E5

me up — a - gain. Who's — got — their claws — in — you — my friend? In -

E/G# Asus2 E5/B E5 C#m7 Asus2

to — your heart I'll beat — a - gain. Sweet — like can - dy

E5/B E5 C#m7 Asus2 E5/B E5

it glows so. I'm bare - boned - and cra - zy for

Chorus
*w/Rhy. Fig. 2
C#m7 N.C.

you. Oh, when you come crash in to me,

*w/slight variations ad lib

E D/F# w/Rhy. Fig. 1 C#m7 Asus2
 yeah, ba - by. And I come in - to _____

E5/B E5 E/G# Asus2 1. E5/B E5

 you. In a boy's

w/Rhy. Figs. 3 & 3A
C#m7

Asus2

E5/B

— dream, in a boy's — dream.

w/Fill 1

E5 E/G# Asus2 E5/B E5

3. On

2. E5/B E5 C#m7 3 Asus2 E5/B E5

Oh, hike up your skirt a lit - tle more and show the

Fill 1 (*Gtr. III) (Gtr. III out)

pp *mf*

*Acous.

[illegible]

E/G# Asus2 E5/B E5 E/G# Asus2

in - to me. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5

Oh. You know,

E/G# Asus2 E5/B E5 E/G# Asus2

I'm the king of the cas - tle, you're the dirt - y ras - cal. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5 E/G# Asus2

Please, crash a lit - tle, babe.

E5/B E E/G# Asus2 E5/B E5

No, no, no, oh, yes, I see the wave come and crash in - to me.

E/G# Asus2 E5/B E5 E/G# Asus2

See the wave come and crash in - to me. Crash in - to me.

w/vocal ad lib (till end) E5/B E5 w/Rhy. Fig. 1 (last 2 bars only) (Gtr. II) w/Rhy. Fill 1 E/G# Asus2 E5/B E5 Repeat and fade

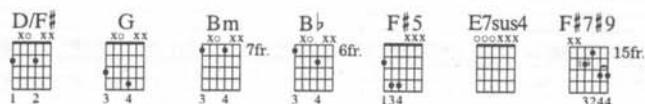
w/vocal ad lib (till end) w/Rhy. Fig. 1 (last 2 bars only) (Gtr. II) w/Rhy. Fill 1 Repeat and fade

Additional Lyrics

3. Only if I've gone overboard,
Then I'm begging you
To forgive me, oh,
In my haste.
When I'm holding you so, girl,
Close to me.
Oh, and you come... (To Chorus)

Too Much

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderate Funk ♩ = 115

D/F# G Bm

*Rhy. Fig. 1 (Gtr. I) *mf*

*Riff A (**Gtr. II)

Intro

*Riff A1 (**Gtr. III) *mf*

**10/10 12/12 10/10 (10)/(10)

7 9 7 7

***Gtr. IV *mf*

P.M. 7 7 10 7 7 9 7

2 4 7 (7)
0 0 0 0
2 3 7 7

*Play all repeats and recalled guitar figures w/ variations ad lib (throughout)
**Gtr. II to left of slashes.
***Gtr. II is violin arr. for gtr.; Gtr. III is horns arr. for gtr.; Gtr. IV is two gtrs. arr. for one.

D/F# G Bb

(end Rhy. Fig. 1)

(Gtr. II out)
(end Riff A)

(end Riff A1)
(Gtr. III out)

10/10 12/12 10/11 (10)/(11) 10/10 10/10
7 9 12 (10)/(12) 10 10

2 4 7 (7)
0 0 0 0
2 3 6 6

*Accented notes are played 1st time only; omit when recalled.

Rhy. Fig. 2 $F\sharp 5$

Rhy. Fig. 2A (Gtr. IV)

(end Rhy. Fig. 2)

$E7sus4$ $F\sharp 5$ $E7sus4$

Hoo!

(end Rhy. Fig. 2A)

1st, 2nd, 4th Verses
3rd time w/Fill 3

Rhy. Fig. 3 $F\sharp 5$ $E7sus4$ $F\sharp 5$ $E7sus4$

1. Straight in, suck up and go, cool it, swal - low, swal -

2.4. See additional lyrics

Rhy. Fig. 3A

Fill 3 (Gtr. II)

(Gtr. II out)

3rd time w/Fill 4

F#5

E7sus4

F#5

E7sus4

low. Oh, breathe deep, take it all, it comes cheap. —

P

2 3 4 2 3 2 5

F#5

E7sus4

F#5

E7sus4

— Hmm, push it through the doors — 'cause — in be - tween - the lines —

P P

P P

F#5

E7sus4

F#5

(end Rhy. Fig. 3)

E7sus4

— I'm gon-na pack — more — lines — so I can get down in.

(2nd & 3rd times cont. on lower staff)
(end Rhy. Fig. 3A)

P

4 3 2 3 4 2 6 4

Fill 4 (Gtr. II)

(Gtr. V out)

9 8 7 6 5

D/F# G Bm D/F# G Bb

FIS

E7sus4

3rd Verse

FIS

E7sus4 F#5

E7sus4 F#5

E7sus4

Gtr. V

The musical score for 'The Rose Tree' is presented on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, followed by a key signature change to one sharp (F#), and then a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a double bar line. The next measure contains a whole note G4. This is followed by a double bar line. The final measure contains a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The middle staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a bass clef, followed by a key signature change to one sharp (F#), and then a common time signature (C). The melody starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. This is followed by a double bar line. The next measure contains a whole note G3. This is followed by a double bar line. The final measure contains a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a bass clef, followed by a key signature change to one sharp (F#), and then a common time signature (C). The melody starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. This is followed by a double bar line. The next measure contains a whole note G3. This is followed by a double bar line. The final measure contains a quarter note G3, followed by a quarter note A3, and then a quarter note B3.

Rhy. Fill 2 (Gtr. IV)

[illegible]

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

— for me, play more, ten times in the same— day.— I need more.—

sl.

sl.

9 9 12 12 12 12 11 11 11 11 12 9 9

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

I'm go-ing o - ver my- bor - ders.— Gon-na take more,— more from you,— let - ter— by let - ter.

(cont. in slashes)

9 9 11 11 11 11 12 12 12 12 9 9 9 9

w/Rhy. Figs. 3 & 3A
F#7#9

Gtr. V Gtr. III

sl.

sl.

2 3 2 4 2 3 2 4 4 5 4 2 2 4 2 5 2 4 1

sl.

2 2 3 2 4 4 5 4 5 2 4 1 2 2 2 1 4

2 3 2 4 2 3 2 4 2 5 4 2 3 2

Gtr. IV substitute Rhy. Fill 3 (Gtr. V out)

5 2 4 1 2 4 *sl.* 5 5 5 4 4 2 2 3 2 1 4 1 4

Chorus
w/Rhy. Figs. 4 & 4A
F#5 E7sus4 F#5 E7sus4

I eat too much. I drink too much.

10 9 9 7 (7 9 9 9)

F#5 E7sus4 F#5 E7sus4

I want too much. Too much!

Gtr. V (Gtr. III out) *sl.* (Gtr. V out)

trem. pick *sl.*

2 0 2 P H

Rhy. Fill 3 (Gtr. IV)

sl.

Bb

Rhy. Fig. 5A (Gtr. IV)

7fr. 5fr. open 2fr. 3fr. 7fr. 5fr. ⑥ 3fr. ⑤ 5fr.
E D A B C E D G D
sl. *sl.* *sl.*

[illegible]

(end Rhy. Fig. 5A)

[illegible]

Gtr. IV substitute Rhy. Fill 4

Gtr. II

E7sus4 F#5

D.S. (no repeat) al Coda

E7sus4 (cont. in Fill 3)

7 7 8 8 9 9 9 10 10 10 11 11 12 12 13 13

7 7 8 8 9 9 9 10 10 10 11 11 12 12 13 13

[illegible]

Rhy. Fill 4 (Gtr. IV)

*steady gliss.

4 x x 4 x 2 x x 4 2 2

2
4

*Slide up strings in steady gliss. while picking in specified rhythm.

Coda

w/Fill 1
& last bar of Rhy. Figs. 4 & 4A

F#5

E7sus4

D/F#

Gtrs. I & IV.

G

w/Riff B
& Rhy. Figs. 5 & 5A

⑤ open A

2fr. B

3fr. C

Too— much!—

Gtr. II

Gtr. III

Gtr. III

10/10 12/12

7 9

10 7 8

*Gtr. II to left of slashes.

7fr. E

5fr. D

⑥3fr. G

⑤5fr. D

open A

2fr. B

3fr. C

7fr. E

5fr. D

open A

2fr. B

3fr. C

H

9 9 7 9 10 9 7 10

7 7 10

7 9 7 7 8 10 7 8

7fr. E

5fr. D

⑥3fr. G

⑤5fr. D

open A

2fr. B

3fr. C

⑥3fr. G

2fr. F#

3fr. G

2fr. F#

open E

Gtr. II

sl.

Gtr. III

H H (Gtr. III out)

sl.

9 9 7 9 10 9 7 10

7 7 10

8 7

10/8 10/7 10/9

12/12 10/10

0 1 2

H H

Outro
w/Rhy. Figs. 4 & 4A (both till end)

*Gtr. II to left of slashes.

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4

F#5

3

Hey!—

Ha, ha, ha, ha, ha. Uh,—

hey.—

Gtr. II

10 10 10

10 10

F#5

E7sus4 F#5

E7sus4

F#5

E7sus4

Suck it up, suck it up.—

Gtr. II

Gtr. III

10 10 10	10 10	10 10	10 10 10	12 12 12	12 12 12
11 11 11	11 9	9 9	9 9 9	10 10 10	10 10 10
				11 11 11	11 11 11
				4 4 4	4 4 4

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, yeah.

(Gtr. II out)

12 12 12	10 10 10	10 10 10	10 10 10	10 10 10
10 10 10	9 9 9	9 9 9	8 8 8	11 11 11
4 4 4	2 2 2	2 2 2	1 1 1	4 4 4

F#5

E7sus4 F#5

E7sus4

Suck it up, — suck it up, suck it up.

Gtr. III

2 3	2 4	2 3	2 4	2 3
-----	-----	-----	-----	-----

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, suck it up, ba - by.

(9)	2 4	2 3	2 4	2
-----	-----	-----	-----	---

F#5

E7sus4 F#5

E7sus4

'Cause I eat too much.

3 1
4 2 (1/2)

Gtr. IV substitute Rhy. Fill 4
F#5

E7sus4

F#5

E7sus4

'Cause I drink too much.

2

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

'Cause want too I much.

Too much!

3 1
4 2 (1/2)

Begin fade

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

I got - ta get it some - where.

2 3 1
4 2 (1/2)

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

I eat — too much. —

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

Fade out

E7sus4

Too much!

Additional Lyrics

2. Oh, traffic jam, got more cars than a beach got sand.
Suck it up, suck it up, suck it up,
Fill it up until no more.
I'm no crazy creep.
I've got it coming to me because I'm not satisfied.
The hunger keeps on growing. (*To Chorus*)
4. I told God, "I'm coming to your country.
I'm going to eat up your cities,
Your homes, you know."
I've got a stomach full,
It's not a chip on my shoulder.
I've got this growl in my tummy
And I'm gonna stop it today. (*To Chorus*)

#41

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 112

Intro

Amadd2
Gtr. I

Bmadd6

mf clean tone
let ring

Em7sus4

Dsus2

Am7
*Gtr. II

mp

Bm7

*Acous.

Em9

D

(cont. in notation)

Amadd2
Gtr. II

Bmadd♭6

Em9

mf
let ring

Gtr. I

D w/Fill 1 N.C.(Am7) (Bm7)

5 4 0 4 7 4 0 4 3 4 0 4 5 4 0 4 5 4 0 4 7 4 0 4

(3) 2 3 3 3 2 0 (0) 4 2 0 (0)

Fill 1 (Gtr. III) (Gtr. III out)

*clean tone
w/slide*

Emsus4 Em w/Riff A (Gtr. II out)

1st Verse
w/*Riff A (16 times)
N.C.(Am7) (Bm7)

Come and see. I swear by now I'm

Gtr. I
w/light dist.
slight P.M.

*Play all recalled gtr. figs. w/slight variations ad lib (throughout).

E5 Dsus2 Amadd2

play - ing time a - gainst my trou - bles, oh.

let ring

Riff A (*Gtr. IV)

let ring.....4 let ring.....4

*Acous.

Bmadd^b6 Em7 Dsus2

Oh, I'm — com - ing slow but speed - ing.

The first system of music consists of three staves. The top staff is a vocal line in G major with lyrics "Oh, I'm — com - ing slow but speed - ing." The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#). The guitar line features a series of eighth and sixteenth notes, while the bass line has a simple harmonic accompaniment. Fret numbers are indicated below the bass line: 4 0 3 0 4 0 3 0 for the first measure, 9 7 8 7 9 7 7 7 for the second, and 7 7 5 7 7 7 7 7 for the third.

Amadd2 Bm11 N.C.(Em)

Do you — wish — a dance? — And while — I'm in — the front, the

The second system of music consists of three staves. The top staff is a vocal line in G major with lyrics "Do you — wish — a dance? — And while — I'm in — the front, the". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#). The guitar line features a series of eighth and sixteenth notes, while the bass line has a simple harmonic accompaniment. Fret numbers are indicated below the bass line: 2 4 1 4 2 4 1 for the first measure, 4 2 3 0 3 2 3 0 for the second, and 2 0 3 5 2 0 3 5 for the third.

Dsus2 A5 B5

play on time is — won. Oh, — but the dif - fi -

The third system of music consists of three staves. The top staff is a vocal line in G major with lyrics "play on time is — won. Oh, — but the dif - fi -". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#). The guitar line features a series of eighth and sixteenth notes, while the bass line has a simple harmonic accompaniment. Fret numbers are indicated below the bass line: 7 7 5 7 for the first measure, 0 2 2 0 2 2 2 0 for the second, and 2 4 4 4 4 4 4 4 for the third.

E5 D

cul - ty's com - ing

The fourth system of music consists of three staves. The top staff is a vocal line in G major with lyrics "cul - ty's com - ing". The middle staff is a guitar line with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a treble clef and a key signature of one sharp (F#). The guitar line features a series of eighth and sixteenth notes, while the bass line has a simple harmonic accompaniment. Fret numbers are indicated below the bass line: 0 2 2 0 for the first measure, 3 3 3 3 3 3 3 3 for the second, and 4 4 4 4 4 4 4 4 for the third.

w/Rhy. Fig. 1A (2 times)
Amadd2

Bmaddb6

E5

here. _____

Rhy. Fig. 1

D

Amadd2

Bmaddb6

Em9

Em7

D5

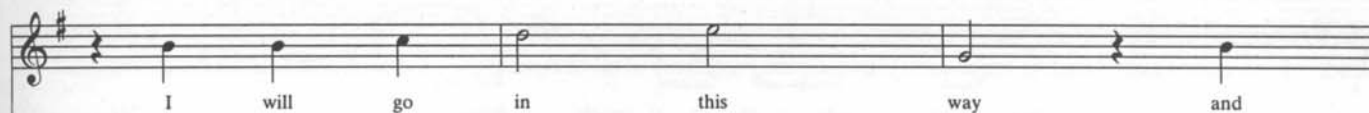
(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. IV)

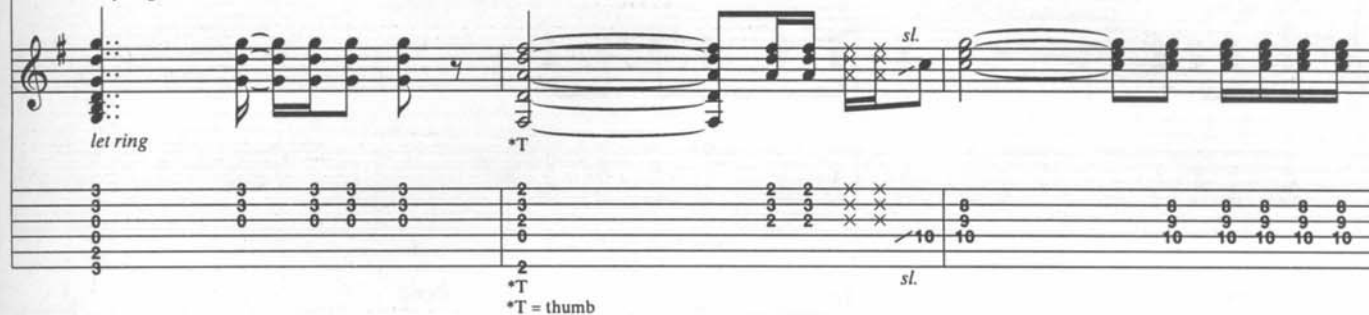
Chorus
w/Rhy. Fig. 2A
G

D/F#

C

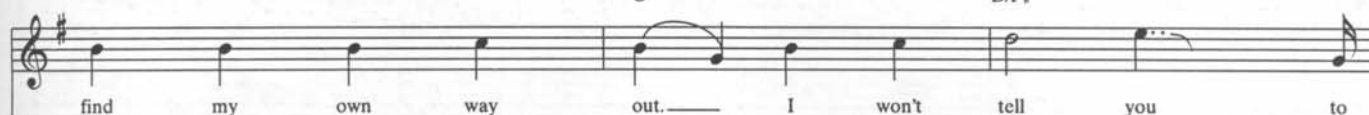


Rhy. Fig. 2



G

D/F#



Rhy. Fig. 2A (Gtr. IV)



2nd Verse
w/Rhy. Fig. 3 (2 times)
Amadd2

[illegible]

Bmadd♭6 Em7 Dsus2

— Come down, — the ghosts come — back, reel — ing in you —

let ring

3 3 3 5 5
0 0 0
4 2 2 7 7

Rhy. Fill 1 (Gtr. III) (Gtr. III out)

w/light dist. let ring

Rhy. Fig. 3 (Gtr. IV)

[illegible][illegible]

Em9 Dsus2 Amadd2

of the lone - li - ness that no - bod - y no - tic - es now.

0 3 0 3 3 3 5 5 7 5 5 5 5 5 5 0 1 1 3 3 4 4 0 0 7 7 7 7 7 7 2 2 4 4

Bmadd \flat 6 Em9 D5 Dsus2

Boy - - - - - beg - ging, slow I'm com - ing

w/Rhy. Figs. 1 (2 times) & 1A (4 times)

Amadd2

Bmadd6

E5



D

Amadd2

Bmadd6



Em9

Em7

D5

Amadd2



Bmadd6

E5

D



Amadd2

Bmadd6

Em9

Em7

D5



Chorus
w/Rhy. Figs. 2 (2 times) & 2A

G

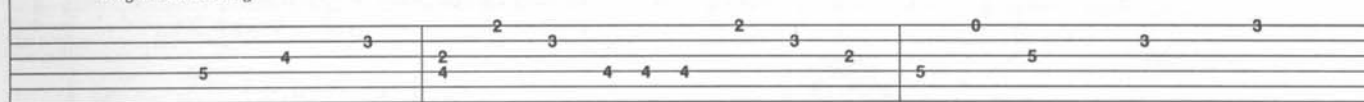
D/F#

Cadd2



Gtr. III

w/light dist. let ring



G

D/F#



Csus2

w/Rhy. Fig. 2A

G

by. I will bring wa - ter. Why won't you ev - er be

D/F#

Cadd2

glad? It melts in - to won - der. I came in pray - ing for

G6

D/F#

— you. Why won't you run in - to the rain and

C6/9

C

— play and let tears splash all o - ver you? —

(Gtr. III out)

Outro
w/Riff B
Am

Bm

Em

D

*Gtr. V

mp
P.M.

*Acous.
Gtr. I

w/fingers

1	1	0	1	3	3	3	5	5	5	3	3	3
2	2	0	2	4	4	4	5	5	5	4	4	4

[illegible]

Riff B
Gtr. II

mp

Gtr. IV

*P.M.

Play 4 times
(4th time both gtrs. out)

*Refers to both gtrs.

Am Riff B1 Bm Em D (end Riff B1)

0 3 2 2 0 4 2 0 4 0 2 4

7 5 5 8 7 7 7 5 7 5 3 5 5

7 5 5 9 7 7 7 5 7 5 4 5 5

w/Riff B1
Am
Gtr. I Bm Em

3 1 7 5 3 8 7 5 5 4 2 7

4 2 7 5 4 9 7 5 5 7 5 5

D (Gtr. V out) (Flute enters)
Am7 Bm7

3 7 5 1 0 1 3 5 3 4 7 5

4 7 5 2 0 2 4 2 4 4 2 4

let ring

Em7 D D/A

Gtr. IV Gtr. I

4 0 4 0 2 0 4 0 2 0 4 2 0 4

8 10 8 7 5 7 3 5 3 9 9 7 4

let ring

Bm D/E D

(Gtr. I out)

N.C.(Am) Rhy. Fig. 4 (Gtr. IV) (Bm)

slight P.M.

(Sax enters) (Em) (D) (end Rhy. Fig. 4)

w/Rhy. Fig. 4 (Am) (Bm) E5 Dsus2

Gtr. I

(w/pick) slight P.M.4 let ring4

w/Rhy. Fig. 4

Am7

Bm7

Em9

Dsus2

Play 4 times

*Play w/slight variations ad lib on repeats.

**Play notes in parentheses 1st time only.

w/Rhy. Fig. 5 (4 times)

Am7

Bm7

Em

let ring

D

Am7

Bmadd♭6

Em7

D

Am7

Bm7

P.M.

Rhy. Fig. 5 (Gtr. IV)

Em7 Dsus2 Am7

Bm7 Em7 D5

*Am7sus4 Gtr. IV G/B Em11 D

*Chord names indicated by Gtr. IV till end.

Gtr. I

Am7sus4 G/B Em11 D

Am7sus4 G/B

let ring

Em11 D

(Gtr. I out)

(Violin enters)
Am7sus4 Gtr. IV

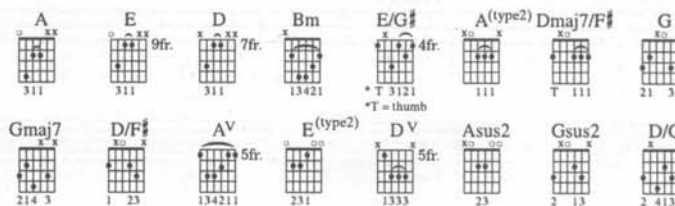
G/B Em11 D

N.C.(Am7) Harm. G/B Em11

slight rit.

Say Goodbye

Words and Music by
David Matthews



Moderately, Reggae feel ♩ = 104

Intro (Drums, flute, pizzicato violin, *gtrs.) 29 N.C.(A) Gtrs. I & II E5 D5

mf let ring4

5 7 9 7 7 5

*Gtr. I (acous.) occasionally strums stgs. behind nut (otherwise tacet).
Gtr. II (acous.) strums muted stgs. ad lib.

A5 (Gtr. II cont. in slashes) A Gtr. II { } E { }

*Rhy. Fig. 1 (Gtr. I)

Gtr. I Gtr. II

let ring4

7/7 7/7 2 6 6 × 6/7 7 7 × × 9 9 9 9 9 9 9 9 9 9 11 11 11 11

5/5 0 4 4 × 4 4/5 5 5 × 11

sl. sl. sl. sl.

*Play all rhy. figs. w/slight variations ad lib when recalled (throughout).

D A

So here we are to - (end Rhy. Fig. 1)

11 11 11 6 × × 6 6 6 6

× 10 10 10 10 10 sl. sl. 5 4 × × 4 4 4 4

5 5 5 5

sl. sl.

1st Verse

Rhy. Fig. 2A

A

E

night, you and me to - geth - er with the storm out -

Rhy. Fig. 2

sl.

D

A

(end Rhy. Fig. 2A)

side and the fi - re's bright. Oh, and in your

(end Rhy. Fig. 2)

sl.

w/Rhy. Figs. 2 & 2A (both 3 times)

E

eyes I see what's on my mind. And you got me wild, -

D

A

turned a - round in - side. Oh, and then de - si -

E

re, see, is creep - ing up heav - y, ah, in - side

D A

here, _____ and the way I feel the same way as I do _____

E

now. Let's make this an eve - ning. Lov - ers for a _____

D A

night, _____ lov - ers for to - night, _____ for us. Stay _____

Chorus
Bm E/G#

Rhy. Fig. 3A (Gtr. II)

here with me, love, to - night, -

Rhy. Fig. 3 (Gtr. I)

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4

A (type2) Dmaj7/F# (end Rhy. Fig. 3A)

just for an eve - ning. And when I will be -

(end Rhy. Fig. 3)

2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2

w/Rhy. Figs. 3 & 3A
Bm E/G# A (type2)

gin in the pas - sion - ate pic - tures, you and me twist up, a se - cret crea -

Dmaj7/F# Rhy. Fill 1 (Gtrs. I & II) G Gmaj7 D/F# (end Rhy. Fill 1)

tures. And we'll stay _____ here, _____ to -

w/Rhy. Fig. 1 and Fill 1 A E

mor - row _____ go back to be - ing friends. Yeah, - yeah, yeah, -

D A

— yeah, yeah, - yeah. — Oh, _____ go back to be - ing

2nd Verse w/Rhy. Figs. 2 & 2A (both 3 times) A E

friends, but to - night - let's be lov - ers. Oh, we kiss — and —

D A

— sweat. We'll turn — this — bet - ter thing — to — the best

E

of all we can of - fer. — Oh, — this rogue — kiss, —

D A

— tan - gled tongues — and — lips. — Oh, see me — this

E

way. Oh, I'm — turn - in' and turn - in' for you. — Oh, — girl, —

Fill 1 (Gtr. II)

10 9 10 9 10 9 10 9 (10) 9 9 9 9 10 10 11 10 11 10 11 10 11 10 8 9

D A

oh, just to night. Run a way

Chorus
w/Rhy. Figs. 3 & 3A (both 4 times)

Bm E/G# A (type2)

here with me, oh, an eve - ning. Oh, just wait -

Dmaj7/F# Bm E/G#

and see. But to - mor - row go back to your man. I'm back to my world -

A (type2) Dmaj7/F# Bm

and we're back to be - ing friends. Oh, wait and see me.

E/G# A (type2) Dmaj7/F#

Oh, to - night, oh, let's do this thing. All we are

Bm E/G# A (type2)

is wast - in' ho - urs. Till the sun comes, it's all

Dmaj7/F# Gtrs. I & II G Gmaj7 D/F#

ours. On our way here. Come to -

w/Rhy. Fig. 1 A^v Gtr. II E (type2) ⑥4fr. 2fr. G# F# sl.

mor - row, go back to be - ing friends. Yeah, - yeah, -

D^v A^v

yeah, yeah, - yeah, yeah. Oh, go back to be - ing

3rd Verse
w/Rhy. Fig. 2 (2 times)

Rhy. Fig. 2B

friends. To - night_ let's be lov - ers. Oh please,

DV

to - night_ let's be lov - ers. Say ya will.

w/Rhy. Fig. 2B

To - night_ let's be lov - ers. Oh yeah,

DV

to - night_ let's be lov - ers. And hear

A^V

(end Rhy. Fig. 2B)

⑥ 4fr. G# 2fr. F# sl.

E (type2)

Chorus
w/Rhy. Figs. 3 & 3A (both 4 times)
Bm

me call, oh, soft

A (type2)

spo - ken, whis - p'ring love. Woh, a thing

Bm

or two I have to say here. Oh, to - night

E/G#

A (type2)

let's go all the way then. Oh, love,

Bm

I'm gon - na see you just for an eve -

E/G#

A (type2)

Dmaj7/F# Bm

ning. Oh, let's strip down, trip out at

E/G# A (type2)

this. One eve - ning all starts with a

Dmaj7/F# Gtrs. I & II G Gmaj7

kiss. And a - way

D/F# Asus2

here then. And to - mor -

G Rhy. Fig. 4 Gmaj7

row back to be - ing friends.

D/F# Asus2

Yeah, but now, lov - ers,

(end Rhy. Fig. 4) Outro w/Rhy. Fig. 4 G Gmaj7

love you, yeah.

D/F# Asus2

Just for to - night, one night,

love you, _____ yeah, _____

oh. _____ And to - mor - row _____ say _____ good -

bye. _____ To - mor -

row _____ say _____ good - bye. _____

To - mor -

row _____ say _____ good - bye. _____

(Gtr. I out)

Fill 2 (Gtr. II)

(cont. in slashes)

sl. sl.

0 7 (0) 7 7 7 7 7 0 7 2

Drive In Drive Out

Words and Music by
David Matthews



Moderately slow $\text{♩} = 88$

N.C.(A7)

*Riff A (**Gtr. I)

Intro

(G)
(end Riff A)

*Play all gtr. figs. w/slight variations ad lib when recalled (throughout).

**Acous.

w/Riff A
N.C.(A7)

Play 3 times

(G)

Riff A1 (*Gtr. II)

(3rd time:) 1. I

Harm.....
(8va) (end Riff A1)

Harm.....

*Acous.

1st Verse

w/Riffs A & A1 (both 8 times)

N.C.(A7)

(G)

hear _____ more _____ than I'd _____ like to. _____ So I

(A7)

(G)

boil _____ my head _____ in a sense of _____ hu - mor. I

(A7)

(G)

laugh _____ at what I _____ can - not _____ change. _____ And I

(A7) (G)

throw it all on the pile a - gain.

w/Riff B (4 times)
(A7) (G)

oh, when I do this, I do it for you, when all

(A7) (G)

that I want is so bad - ly to be

(A7) (G)

by my self a - gain.

(A7) (G)

It's go - in' to drive me right out of my brain.

Riff B (Violin arr. for gtr.)

It's go - in' to drive me right out of my brain.

Chorus
N.C.(G) (Bm) (A)

Drive in, drive out, I'm leav - in'.

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

5 5 5 5 5 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 0 4 0 0 4 0

3 3 3 3 3 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5

sl. sl.

w/Rhy. Fig. 1 (2 times)
(G) (Bm) (A)

Drive in, drive out, I come back a - gain.

(G) (Bm) (A)

Drive in, drive out, I'm leav - in'.

Bridge
Rhy. Fig. 2 (Gtr. I)

(G) (Bm)

Drive in, drive out. I don't care

Rhy. Fill 1 (Gtrs. I & II) (Gtr. I cont. in slashes) (end Rhy. Fill 1) Gtr. II

let ring

5 5 5 5 5 5 9 3 2 2 0

3 3 3 3 3 3 7 sl.

D C Dadd4 A5 A6 A5

if we all turn to waste.

0 2 0 2 0 1 0 3 2 0 2 0 4 0

0 2 3 2 0 3 4 5 0 0 0

(end Rhy. Fig. 2)

A6 A5 w/Rhy. Fig. 2 (2 times) D

So when I beg, you

C Dadd4 A5 A6 A5 A6 A

a - void me. Be - cause I smell of

D C Dadd4 A5 A6 A5 A6

dirt, hun - gry, hun - gry boy.

w/Rhy. Fig. 2 (1st 3 bars only)

A D C Dadd4

Once you won't leave me all a -

N.C.(A7)

lone. _____ The

Gtrs. I & II

(G) N.C.(G) (Bm)

boy won't go. Soon - er _____ or lat - er _____ we're _____

Rhy. Fig. 3

sl.

(A) w/Rhy. Fig. 3 (2 times) (G)

gone. _____ Soon - er _____ or

(end Rhy. Fig. 3)

(Bm) (A)

lat - er _____ I'm gone be - cause, be cause... _____

(G) (Bm) (A)

Soon - er - or lat - er - we're - done.

w/Rhy. Fill 1 (G) (Bm)

Soon - er - a - way.

(A7) Riff A2 (Gtrs. I & II) w/Rhy. Fill 2 Gtr. I (G) (end Riff A2)

0 0 4 0 0 4 0 0 0 4 0 0 3

2nd, 3rd Verses
w/Riffs A & A2 (Gtr. II) (both 4 times)
§ N.C.(A7)

2. Ooh. my head is pound ing now.
3. See additional lyrics

(G) (A7)

God has all but

(G) (A7)

left me be hind. Not

Rhy. Fill 2 (Gtr. II)

0 0 4 4 0 0 4 0

(G)



(A7)

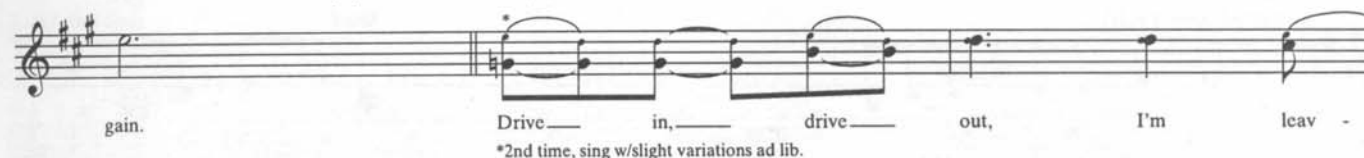
2nd time Gtr. II substitute Fill 1



Chorus
w/Rhy. Fig. 1 (3 times)
N.C.(G)

(G)

(Bm)



*2nd time, sing w/slight variations ad lib.

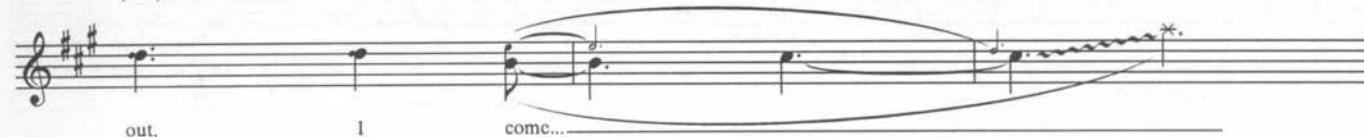
(A)

(G)



(Bm)

A



(G)

(Bm)

(A)



w/Rhy. Fill 1
(G)

To Coda

(Bm)



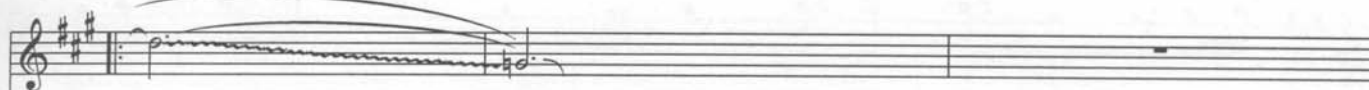
Fill 1
Harm.
(8va)



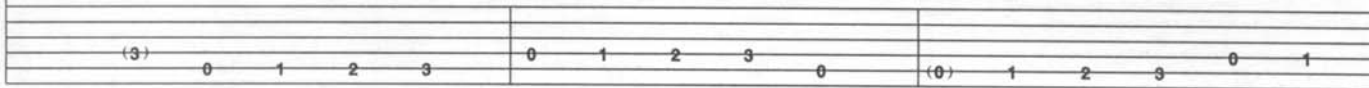
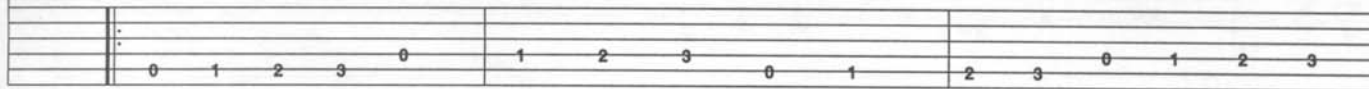
Harm.

5

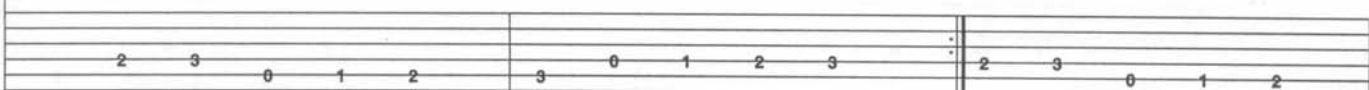
N.C.



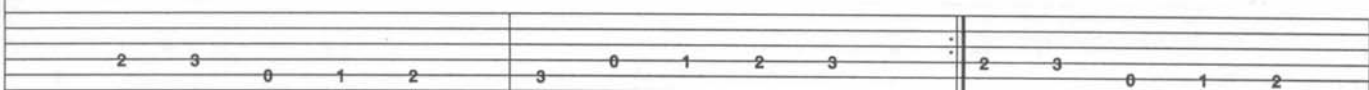
(Sing 1st time only)



1.

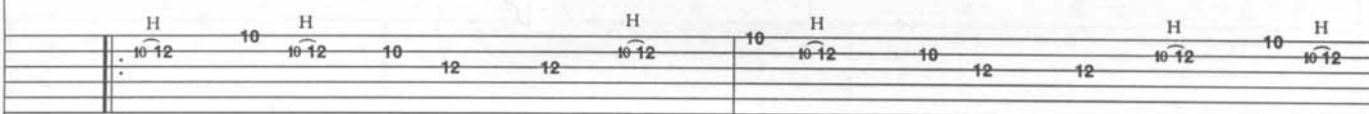


2.



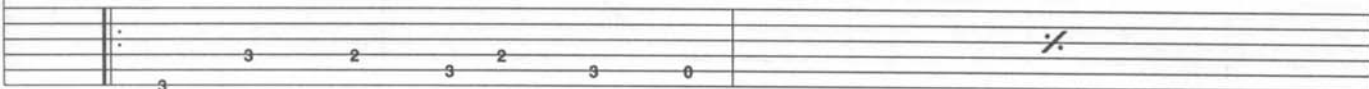
N.C.(G7)

Riff C1 (*Gtr. III)



*Horns arr. for gtr.

Riff C (Gtrs. I & II)



(end Riff C1)

(end Riff C)

(A7)

1. 2. *D.S. al Coda*

(G) (Gtr. III out)

Coda (w/2nd bar of Rhy. Fill 1)
(Bm)

N.C.(A5)

out.

Riff D (Gtrs. I & II)

(G5) (A5) Play 4 times (end Riff D)

w/Riffs C & C1 N.C.(G7) w/Riff D (6 times) N.C.(A5) (G5) 1.-5. (A5) 6. (A5)

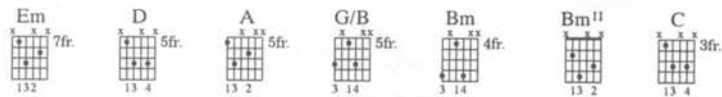
4

Additional Lyrics

3. Here, oh, I'm over this arrangement.
Around here, oh, emptiness sounded so good.
I want to drive you right into my world. (To Chorus)

Let You Down

Words by David Matthews
Music by David Matthews and Stefan Lessard



Moderately ♩ = 120
Triplet feel (♩ = ♩ = ♩)

Intro Em Riff A (**Gtr. II) D A G/B

mp

**Elec. w/clean tone

*Gtr. I (acous.)

mp

let ring.....4 let ring.....4 let ring.....

*Two acous. gtrs. arr. for one

Bm Em (end Riff A) D A

Rhy. Fig. 1

G/B Bm Em

1. 1

(end Rhy. Fig. 1)

let ring

1st, 3rd Verses
w/Rhy. Fig. 1 (5 times)

D A G/B Bm

let you down. _____ Let

3. See additional lyrics

*Riff B (Gtr. II)

*Play w/slight variations ad lib on D.S.
and when recalled (throughout).

Em D A G/B

me pick you up. _____ I let you

Bm Em D A

down. _____ Let me climb up you

7 7 (7) 7 6 7 7

G/B Bm Em D

to the top so I can see the view from

P.M. 7 7 7 (7) 6 7 7

A G/B Bm Em

up there. Tan -

(end Riff B)

P.M. (7) 6 7 7 7 7

*Omit ties when Riff B is recalled.

D A G/B Bm

gled in your hair.

(7) 6 7 7 9 7 (7) 6 7 7 7 7

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B

I let you down.

7/9 6/7 7/9 7/9 6/7 7/9 7/9 7/9

Chorus
2nd time Gtr. II substitute Riff D

Bm Em D

Gtr. I

I have no lid up - on

7/9 7/9 6/7

A G/B Bm Em Rhy. Fig. 2 Bm^{II}

my head, but if I did, you could look

*Riff C

P.M.

7/9 7/9 7/9 7/9

*Play w/slight variations ad lib on D.S. and when recalled (throughout).

To Coda

C A G/B Bm

in - side and see what's on my mind.

7 9 9 10 9 10 6 7 7 9 7 9

Em Bm¹¹ C A

You could look in - side and see what's on my mind.

slight P.M.

7 7 7 7 9 9 9 10 (9 10) 10 9 6 7

G/B Bm Em

(end Rhy. Fig. 2)

2. 1

(end Riff C)

(6 7) 7 6 7 9 (7 9) 9 7 9 (7 9) 9 7 9

2nd Verse
w/Rhy. Fig. 1 (4 times)
w/Riff B

D A G/B Bm

let you down. Oh, for

Em D A G/B

give me. You give me love.

Bm Em D A

Let me walk with you,

G/B Bm Em D

may - be I could say, may - be talk with you.

A G/B Bm Em

O - pen up and let me through. Don't walk

w/Riff C Gtr. I Bm^{II} C A G/B

a - way.

Bm Em Bm^{II} C

Don't walk

A G/B Bm

a - way.

Chorus
Em D A Bm Em

have no lid up - on my head, but if I did,

Riff D (Gtr. II) (end Riff D)

let ring... P.M.

w/Rhy. Fig. 2 & Riff C

Bm^{II} C A G/B

you could look in - side and see what's on my mind.

Bm Em Bm^{II} C

You could look in - side and see what's on my

A G/B Bm Em

mind.

D.S. al Coda

3. 1

Coda

w/Rhy. Fig. 2 & Riff C (both last 7 bars only)

Em Bm^{II} C A G/B Bm

A - woh, it's you.

4th Verse
w/Rhy. Fig. 1 (2 times)
w/Riff B (1st 17 bars only)

Em D A G/B Bm

4. 1 let you down. I'm a pup -

Em D A G/B Bm

py for your love. I'm a pup -

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B Bm

py for your love.

Gtr. I

A G/B Bm (Gtr. II tacet) A G/B

For - give me. _____ For - give me. _____

w/Riff B1

Bm A G/B Bm A

Oh, oh, oh. _____ For - give me. _____

I

Outro
w/Rhy. Fig. 1 & *Riff A (both 6 times)
w/whistling ad lib

Em D A G/B Bm Em

let you down. _____

*Gtr. III

Full

mf

Full

10 7 (7)

*Elec. w/dist. tone
**Vol. knob swell

*After 1st time, play w/ variations ad lib (till end).

Full D 1 1/2 A G/B Bm Em

1/2 1/2 1/2 1/2 1/2

3 3 3

Full 10 10 11 (11) (11) 6 (6) (6)

Riff B1 (Gtr. II)

(Gtr. II out)

P.M. _____ P.M. _____

9 9 9 (7) 6 7 9 9 9 (7) 6 7 9

D A G/B Bm Em D

A G/B Bm Em

D A (*Sax enters) G/B Bm Em

*Whistling ends.

D A G/B Bm Em

w/Rhy. Fig. 1 & Riff A

D A G/B Bm Repeat and fade Em

*Elec. w/dist. tone. Sound all notes w/vol. knob swells (till end).

**Play beat 1 1st time only; tacet on repeats.

Additional Lyrics

3. I let you down.
How could I be such a fool like me?
I let you down.
Tail between my legs.
I'm a puppy for your love.
I'm a puppy for your love. (To Chorus)

Lie In Our Graves

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 116

Intro

D Rhy. Fig. 1 (*Gtr. I) **Bm **Em G6 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) D Bm

f let ring.....4 let ring.....4

*Acous. **Chord implied throughout.

Em G6 D Bm Em G6

Rhy. Fill 1 (*Gtr. II)

slight P.M.---

*Acous.

D Bm Em G6

Oh, when I _____

(Gtr. II out)
(end Rhy. Fill 1)

w/Rhy. Fill 1 (1st 2 bars only)

Rhy. Fill 2 (Gtr. II)

sl.

3 4 5

3 4 (3) 4 (4)

sl.

Em G6 D Bm Em G6

splish, splash, me and you tak - in' a bath. Oh, when I'm

(end Rhy. Fill 3)

D Bm Em G6

walk - in' by the wat - er, come up through my toes

D Bm Em G6

to my an - kles to my head to my soul. I'm blown a -

D Am

way. (Sing 1st time only)

*Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

let ring4 sl. let ring4

H P H P

*Doubled by 12-stg. acous.

N.C.(D) (C) (D) Am

sl.

*Gtr. I only;
Gtr. II tacet

Bm C Bm (2nd time Gtr. II out)

w/Rhy. Fig. 1 D Bm Em G6 Play 4 times

(4th time:) When I'm

2nd Verse
w/Rhy. Fig. 1 (4 times) and *Rhy. Fill 3 (2 times)

D Bm Em G6

walk - in' by the wa - ter, splish, splash,

*w/slight variations ad lib

D Bm Em G6

me and you tak - in' a bath. Oh, when I'm

D Bm Em G6

walk - in' by the wa - ter, it comes up through my toes

D Bm Em G6

to my an - kles to my head to my soul. I'm blown

w/Rhy. Fig. 2 D Am

a - way.

(Sing 1st time only)

Play 4 times
(4th time Gtr. II out)

Interlude

D

*Gtr. III

A/C#

Bm

G

A

mp
let ring4

5 5 6 7 9 4 4 6 6 7 7

*Elec. w/light dist.

Gtr. I

mp

sl.

2 3 2 0 9 7 4 4 6 (6) 5

9 7 3 3 5

sl.

D

A/C#

Bm

G

A

sl.

sl.

sl.

(7) 5 5 6 7 7 7 3 3 5 6 7

5 5 7

sl.

11 9 7 4 4 6 (6) 5

10 9 7 3 3 5

sl.

Em

Bm

A

D/F#

G

sl.

sl.

let ring.....4

9 9 9 7 7 6 4 2 3 2 3 3 4 3 4

9 7 7 7 4 5

sl.

12 7 6 2 2 4 4

12 7 5 2 2 3 3

sl.

Em Bm A

sl. *let ring* *P*

D/F# G D A/C#

mf

Rhy. Fig. 3

mf *let ring*

Bm G A

sl. *sl.*

(end Rhy. Fig. 3)

Bm A D/F# G

Em Bm A

D/F# G w/Rhy. Fig. 3 (2 times) D A/C#

Bm G A D

A/C# Bm G A

D Gtr. II A/C# Bm G A

4.
G A

I can't be - lieve that we would

3rd Verse
w/Rhy. Fig. 1 (7½ times)

D Bm w/*Rhy. Fill 1 Em G6

lie in our graves

*Play all rhy. fills w/slight variations ad lib (till end).

D Bm Em G6

won - d'ring if we had spend our

D Bm 3 Em G6 w/Rhy. Fill 1 (1st 2 bars only)

liv - ing days well. I can't be - lieve that we would

D Bm w/Rhy. Fill 2 Em G6 D Bm

lie in our graves dream - ing of things that we

w/Rhy. Fill 1 Em G6 D Bm

might have been. Would you not like to be?

Em G6 D Bm Em G6

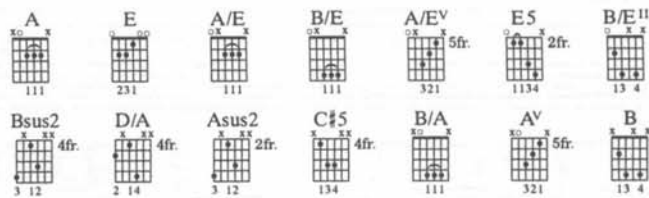
I can't be - lieve that you would not like to be

G6 Gtrs. I & II slight rit. A

o - kay, o - kay, o - kay, o - kay,

Cry Freedom

Words and Music by
David Matthews



Moderately slow ♩ = 100

Intro

Gtr. I (acous.) A

Gtr. II (elec.)

mf
clean tone
let ring.....4

let ring.....4

(Gtr. II out)

A/E B/E A/EV E5 B/EII E

How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head, -

A/E B/E E open A/EV E5

— hu - man — as to — hu - man. The fu -

B/EII E A ⑥4fr. G# 2fr. F# E

ture is — no place to place your — bet - ter — days.

1st, 2nd Verses

Rhy. Fig. 1
(*Gtrs. I & II)

Bsus2 D/A Asus2

1. Cry — free-dom, — cry, — from a — crowd — ten thou-sand —

2. See additional lyrics

* Gtr. II: w/light dist.
Play w/rhythmic variations ad lib on repeat.

w/Rhy. Fig. 1 (3 times)

(end Rhy. Fig. 1) Bsus2 D/A

C#5

— wide. — Hope — laid up - on — hope — that this crowd —

Asus2 C#5 Bsus2

— will not — sub - side. — Let this — flag — burn —

D/A Asus2 C#5

— to — dust, — and a new, — a fair — de - sign — be raised —

Bsus2 D/A

while we — wait, — head in — hands, — hands in prayer, — and

Asus2 C#5

fall in - to a dream - less sleep a - gain. — And we — wave —

Chorus

Rhy. Fig. 2
(Gtrs. I & II)

E A B/A A^v E5

— our hands, — hands and — feet — are all a - like, — but gold —

*B E A B/A A^v E5

— be - tween — di - vide — us. Hands and — feet — are all a - like, — but fear —

*Bass plays D# when gtr. plays B (throughout).

(end Rhy. Fig. 2)

1. E

B E A

— be - tween — di - vide — us all — slip a - way. —

2. E
◇ (Gtr. II out) 3rd Verse Gtr. I

3. In this room— stood a lit - tle— child— And in— this room—

Asus2 C#5 Bsus2
mp — this lit - tle child— she would re - main— un - til some - one—

D/A Asus2 C#5
— might de - cide— to dance this— lit - tle child— a - cross— this— hall in - to a

Bsus2 D/A Asus2
mf cold, dark— space where she might— nev - er trace her way— a - cross— this crook - ed mile—
* Gtr. II doubles Gtr. I w/rhythmic variations ad lib (till Chorus).

C#5 Bsus2 D/A
— a - cross— this crook - ed page— Cry— free - dom, — cry, from deep in - side—

Chorus
w/Rhy. Fig. 2
E

Asus2 C#5
— where we are all— con - fined— So wave— our hands—

A B/A AV E5 B E
How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head—

A B/A AV E5
— hu - man— as to— hu - man— The fu -

B E A 64fr. G# 2fr. F# Gtrs. I & II E
ture is— no place— to place your— bet - ter— days—

Rhy. Fig. 3
(*Gtrs. I & II)

Outro

A B/A A^V E5 B E (end Rhy. Fig. 3)

Hands and feet are all a - like, but gold be - tween di - vide us.

*Gtr. II w/rhythmic variations ad lib

w/Rhy. Fig. 3 (7 times)

A B/A A^V E5 B E

Hands and feet are all a - like, but fear be - tween di - vide us.

A B/A A^V E5 B E

Hands and feet are all a - like, yeah. Hear what I say.

A B/A A^V E5 B E

Hear what I say. Oh, so be it, yeah. I wan-na dance a -

w/Fill 1

A B/A A^V E5 B E A B/A A^V

way, yeah, ba ba ba.

Fill 1 (acous. gtr.)

E5 B E A B/A A^v

How can I turn a - way? —

E5 B E A B/A A^v

Broth - er, Sis - ter, go danc - ing through my head, — hu - man — as to —

E5 B E

— hu - man. — The fu - ture is — no place —

A Gtrs. I & II rit. 6/4fr. G# 2fr. F# E

— to place your — bet - ter — days. —

Additional Lyrics

2. There was a window,
And by it stood a mirror
In which he could see himself.
He thought of something,
Something he had never had
But hoped would come along.
Cry freedom, cry,
From deep inside,
Where we are all confined
While we wave hands in fire, yeah. (To Chorus)

Tripping Billies

Words and Music by
David Matthews

Moderately ♩ = 124

Intro (Percussion) 3 Gtr. I (acous.) D/F# G w/Rhy. Fig. 1A Rhy. Fig. 1 D/F# G

fade in

f

*L.H. fingering

Bm Aadd4 D/F# G

sl.

sl.

sl.

1. D/F# G Aadd4 Bm D/F# G 2. D/F# G Aadd4 Bm (end Rhy. Fig. 1)

sl. *sl.* *sl.* *sl.*

Rhy. Fig. 1A (*Gtr. II)

Play 3 times

let ring4 *let ring*4

*Clean elec.

A

Rhy. Fig. 2

A

1

BS

1. Eat,
2.3. So

[illegible]

* let ring

	5	5		3		0		3				5		3	3
.	2	2		2		0		0				2		2	6
.			0									2		0	0
	0					3		2						2	3

100

Aadd4

Rhy. Fig. 3

*Sing harmony
3rd time only.

1. Bm Aadd4 D/F# G Aadd4 Bm

mor - row - we - die. 'Cause we're trip - ping

Rhy. Fill 2

7 7 7 6 6 6 6 6 2 4 6 7
0 0 0 0 0 0 0 0 0 0 0 0
7 7 7 5 5 5 5 5 2 3 5 7
sl. sl.

w/Rhy. Figs. 2 & 2A A D5 C B5 A D5 D/F# G

Bil - lies.

A D5 C B5 A D5 D/F# G

2. w/Rhy. Fill 1 Bm Aadd4 D/F# G Aadd4 Bm D/F# G w/Rhy. Figs. 1 & 1A D/F# G

hap - py - hu - man race, yeah.

Bm Aadd4 D/F# G D/F# G Aadd4 Bm D/F# G D/F# G

Bm Aadd4 D/F# G Gtr. 1 substitute Rhy. Fill 2 D/F# G Aadd4 Bm

'Cause we're trip - ping

Rhy. Fill 1 (Gtr. 1)

7 7 7 6 6 6 6 6 2 4 6 7 2 4
0 0 0 0 0 0 0 0 0 0 0 0 0 0
7 7 7 5 5 5 5 5 2 3 5 7 2 3
sl. sl.

w/Rhy. Figs. 2 & 2A

A D5 C B5 A D5 D/F# G

Bil - lies. _____

D.S. al Coda

A D5 C B5 A D5 D/F# G

Coda
w/Rhy. Fig. 3 (last 2 bars only)
(w/last 2 bars of Rhy. Fig. 3A)

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Figs. 3 (2 times) & 3A Aadd4

hap - py - hu - man race. _____ Eat, drink - and be - mer - ry, -

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

_____ for - to - mor - row - we - die. _____ Eat, drink -

Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

_____ and be - mer - ry, - for - to - mor - row - we - die. _____

D/F# G Aadd4 Bm (Gtr. II out) w/Rhy. Fig. 3 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

_____ Take it, moun - tain boy, _____ yeah.
(Sing 1st time only)

Bm Aadd4 D/F# G Aadd4 Bm Play 5 times w/Rhy. Fig. 3 Bm Aadd4

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

Oh, _____ cat, drink -

Chorus
w/Rhy. Figs. 3 (3½ times) & 3A

Bm Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

_____ and be - mer - ry, - for - to - mor - row - we - die. _____

D/F# G Aadd4 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

_____ Eat, drink - and be - mer - ry, - for - to -

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Fig. 3A Aadd4

mor - row - we die. Eat, drink and be mer - ry,

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for to - mor - row we die. Eat, drink

Aadd4 D/F# G Aadd4 Bm Aadd4 w/Rhy. Fill 1 Bm Aadd4

and be mer - ry, for to - mor - row we die,

Outro (Gtr. II out) w/Rhy. Fig. 1 (1st 6 bars only)

D/F# G Aadd4 Bm D/F# G Bm Aadd4 D/F# G

yeah.

w/Rhy. Fig. 1A (1st 2 bars only) (2 times)

D/F# G Aadd4 Bm D/F# G

D/F# G Bm Aadd4 D/F# G

w/Rhy. Fig. 1A (*last 2 bars only)

Gtr. I D/F# G Aadd4 Bmadd9

rit. sl. sl. trem. strum

*Gtr. II

Gtr. I sl.

*Whole rest w/fermata in last bar

*w/echo

Additional Lyrics

2. We're wearing nothing,
Nothing but our shadows.
Shadows falling down on the beach sand.
Remembering once,
Out on the beaches,
We wore pineapple grass bracelets. (To Chorus)
3. We are all sitting,
Legs crossed 'round a fire.
My yellow flame, she dances.
Tequila drinking,
Oh, our minds will wander
To wondrous places. (To Chorus)

Proudest Monkey

Words by David Matthews
Music by David Matthews, Carter Beauford,
Stefan Lessard, Leroi Moore and Boyd Tinsley

Slowly ♩ = 64

Intro

*A♭
Gtr. I (acous.)

Db

Ab

Db

mf
let ring

*Chords implied throughout.

Ab
Rhy. Fig. 1

Db

Ab

D_b

w/Rhy. Fig. 1 (2 times)

Ab
Gtr. II (elec.)

Db

(end Rhy. Fig. 1)

*clean tone
w/fingers*

Ab

Db

Ab

D₂

Ab

De

1st Verse
w/Rhy. Fig. 1 (8 times)

Ab

Db

Ab

Db

Ab

De

1. Swing.

in _____ this _____ tree.

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Leroi Moore, Boyd Tinsley (ASCAP)
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$A\flat$ $D\flat$ $A\flat$ $D\flat$
 Mm, oh, I am bounce a - round so well, branch

$A\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$ $D\flat$
 — to branch, limb to limb, you see, all in a day's

$A\flat$ $D\flat$ $A\flat$ $D\flat$
 dream. I am stuck like the oth - er

$A\flat$ $D\flat$ $A\flat$ $D\flat$
 mon - key here. I am a

A \flat D \flat A \flat D \flat

hum - ble — mon - key, — sit - ting up in here —

let ring-----4

A \flat D \flat A \flat D \flat

— a - gain. — 2. But then came the

let ring-----4

2nd, 3rd Verses
w/Rhy. Fig. 1 (8 times)

§ A \flat D \flat A \flat D \flat

day — I — climbed — out — of these —

(3.) See additional lyrics

w/pick
let ring-----4 let ring-----4

*Play w/ variations ad lib on D.S.

A \flat D \flat A \flat D \flat

— safe limbs, — ven - tured — a - way, —

sim.

A \flat D \flat A \flat D \flat

walk - ing tall, head high up and

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat). It contains the lyrics "walk - ing tall, head high up and". The guitar line is in treble clef and contains fret numbers: 4, 6, 5, 6, 6, 3, 4, 3, 4, 6, 6, 3, 4, 5, 3.

2nd time Gtr. II substitute Fill 1

A \flat D \flat A \flat D \flat

sing - ing. I went to the cit - y,

w/fingers

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat). It contains the lyrics "sing - ing. I went to the cit - y,". The guitar line is in treble clef and contains fret numbers: 5, 6, 6, 4, 5, 6, 6, 3, 4, 4, 8, 9, 9, 6, 4, 8, 8, 10, 6, 6.

A \flat D \flat A \flat D \flat

car horns, cor - ners and the

w/pick H H

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat). It contains the lyrics "car horns, cor - ners and the". The guitar line is in treble clef and contains fret numbers: (4), (6), 5, 5, 1, 3, 4, 1, 3, 4, 1, 4, 5, 6, 3, 4, 3, 4.

Fill 1

sl. w/fingers

The fourth system of music is enclosed in a box and labeled "Fill 1". It consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of three flats (B \flat , E \flat , A \flat). It contains the lyrics "sl. w/fingers". The guitar line is in treble clef and contains fret numbers: 5, 5, 3, 3, 6, 4, 4, 6, 8, 9, 6, 4, 4, (4), (6), 3, 4.

A \flat D \flat A \flat D \flat

grit - ty. _____ Now I am the

let ring4

A \flat D \flat A \flat D \flat

proud - est mon - key _____ you've ev - er seen. _____

A \flat D \flat A \flat D \flat To Coda

Mon - key see, mon - key do, yeah. _____

Guitar solo
w/Rhy. Fig. 1 and *Riff A (both 8 times)

A \flat
Gtr. III (acous.)

D \flat

A \flat

D \flat

A \flat

D \flat

*After 1st time, play w/ variations ad lib.

*Played behind the beat.

Riff A (Gtr. II)

w/fingers

So Much To Say
Two Step
Crash Into Me
Too Much
#41
Say Goodbye
Drive In Drive Out
Let You Down
Lie In Our Graves
Cry Freedom
Tripping Billies
Proudest Monkey

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